

COPPER SILVER FOOL'S GOLD
DOVE BRADSHAW

LARRY BECKER CONTEMPORARY ART
PHILADELPHIA PA

2012

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BRADSHAW'S ART HIGHLIGHTS CHANCE, INDETERMINACY

By Edith Newhall

Though Dove Bradshaw's art is all about chance, change, and indeterminacy it's no accident that her one-person show at Larry Becker Contemporary Art, *Copper Silver Fool's Gold* coincides with *Dancing Around the Bride*, the current Philadelphia Museum of Art exhibition examining Marcel Duchamp's interactions and exchanges with John Cage, Merce Cunningham, Robert Rauschenberg, and Jasper Johns.

The first artist to influence Bradshaw was Duchamp, whose *Bicycle Wheel* she first saw at the Museum of Modern Art when she was 14. In 1969 while a student at the Boston Museum School of Art, Bradshaw hung a bicycle wheel sideways from the ceiling of her studio as a perch for two live doves that a friend had given her; she then put a Zen archery target on the floor directly beneath the wheel, simultaneously referencing herself, Duchamp, and Johns.

Composer Cage, whom Bradshaw met in 1977 through her longtime partner, the conceptual artist William Anastasi, helped her further refine the concept of indeterminacy that would shape all her future art. Bradshaw also collaborated with Cage on productions for Merce Cunningham Dance Company. And like Rauschenberg, she has tried her hand at a few white paintings. Like Johns and Rauschenberg she served as Artistic Adviser to Merce Cunningham Dance along with William Anastasi from 1984 to the company's demise in 2011.

Copper Silver Fool's Gold spans four decades of Bradshaw's works using those metals, many of which have been chemically "activated" and are in a constant state of flux.

To get a reaction started in *Notation V* (2000), for instance, she dripped ammonium chloride and vinegar onto a small cube of copper atop a larger cube of white Vermont marble, putting in motion a reaction that causes the copper to leach turquoise streaks onto the marble.

In the three rectangular copper wall pieces from her *Without Title* series, Bradshaw created painterly streaks and drips by brushing the copper's surface with ammonium chloride copper sulfate and ammonia. For *Indeterminacy* (1995), a piece of pyrite (fool's gold) on a cube of white marble that has leached veils of reddish brown on the cube's top and sides, Bradshaw simply left it outdoors to weather for a year. She has also left much larger pieces outside to let the rain do the trick.

Two of the show's most recent works are large paintings on gessoed linen on which the artist adhered a ground of pure silver. Next in chance configurations she threw branches and leaves, then outlined them with liver of sulfur to activate an ongoing chemical reaction. They have apparently changed even since being hung in the gallery.

The most perfect expression of Bradshaw's ability to conjure change and indeterminacy in this show, though, is its earliest work, *Without Title* (1969), which comprises two tarnished silver casts of the halves of a broken eggshell. It brings to mind Duchamp's erotic bronze (originally plaster) cast *Feuilles de vigne femelle* (Female Fig Leaf), Johns's painted cast bronze *Ale Cans* (a play on Duchamp's ready-mades), and the new life of a dove.

We're confronting now it seems to me in the very full way that her work is itself working—the identity, not the separateness, but the identity of time and space.

...Dove has introduced time into space, and our living is in that confusion.

It's quite amazing. The fact that [the work] changes requires a change for me; it requires a change of attitude. If I so to speak change with it, then I can change with the world that I'm living in, which is doing the same thing.

John Cage

Dove Bradshaw, Works 1969-1993, Sandra Gering Gallery, New York, 1993



1. *Contingency Poplar*, 2011
Activated August 2011; photographed March 2012
Silver, liver of sulfur, varnish on linen
79 $\frac{3}{4}$ x 65 inches



2. Roots & Leaves, 2012
Activated February 2012; photographed June 2012
Silver, liver of sulfur, varnish on linen
82 x 66 inches

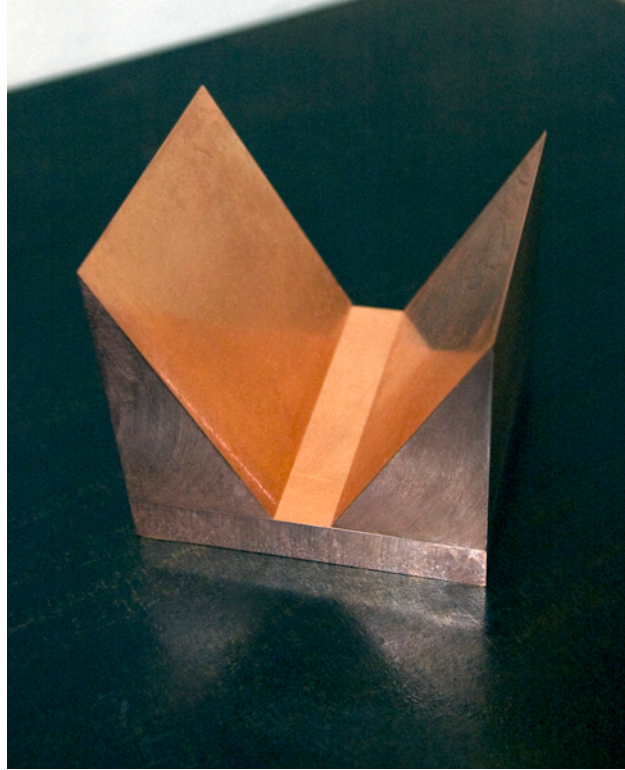


COPPER SILVER FOOL'S GOLD
Larry Becker Contemporary Art



Two of the show's most recent works are large paintings on gessoed linen on which the artist adhered a ground of pure silver. Next in chance configurations she threw branches and leaves, then outlined them with liver of sulfur to activate an ongoing chemical reaction.

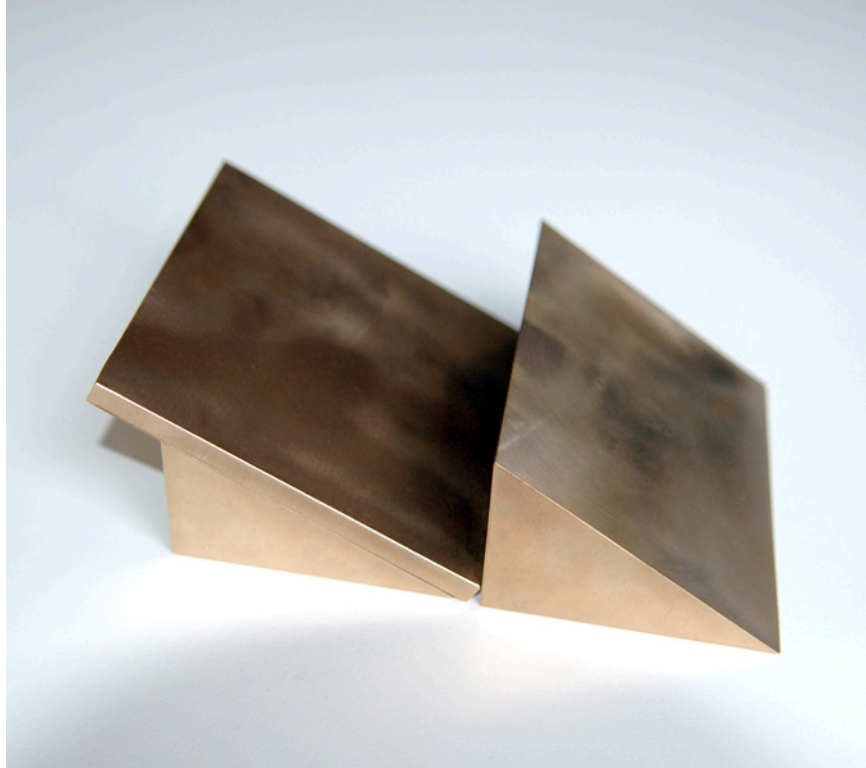
Edith Newhall



4. *Variable I*, 2006
Copper
4-inch depth



5. *Contingency* [1 of 12 selected by John Cage for his 1991 Carnegie International], 1985
Activated 1985; photographed June 1998
Silver, aluminum leaf, liver of sulfur, varnish, gesso on handmade paper
32 x 24 inches



6. *Variable II*, 2006
Bronze
4-inch depth

Copper Silver Fool's Gold spans four decades of Bradshaw's works using those metals, many of which have been chemically "activated" and are in a constant state of flux.

Edith Newhall



7. *Libido*, 2010
Bronze
4-inch depth





8. *Without Title*, 1969
Silver, 1 ½ x 3 x 1 ½ inches

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9. *Without Title*, 1990
Activated July 1990; photographed July 1998
Silver, varnish, gesso on linen
30 x 30 inches



10. *Without Title*, 1995
Activated May 1995; photographed July 1998
Silver, varnish on paper
3 ½ x 3 ½ inches

2 DEC 06 POB 1001 NY NY 10276-1001

DEAR DOVE:

HOW I ENVY YOUR EXPERIENCE WITH NIOBIUM! HAVE YOU USED OTHER UNCOMMON ELEMENTS? HOLLIS FRAMPTON & I USED TO FANTASIZE ABOUT A MUSEUM OF THE ELEMENTS - EACH ELEMENT DISPLAYED TO MANIFEST ITS PROPERTIES IN ALL POSSIBLE

STATES OF MATTER IN A BUILDING STRUCTURED AFTER THE PERIODIC TABLE, WE CERTAINLY SHARE A FASCINATION WITH THE VARIETY OF MATTER IN THE UNIVERSE - A SPECTRUM MUCH RICHER THAN THAT OF COLOR. CHEERS & BE WELL!

love, @ctrl

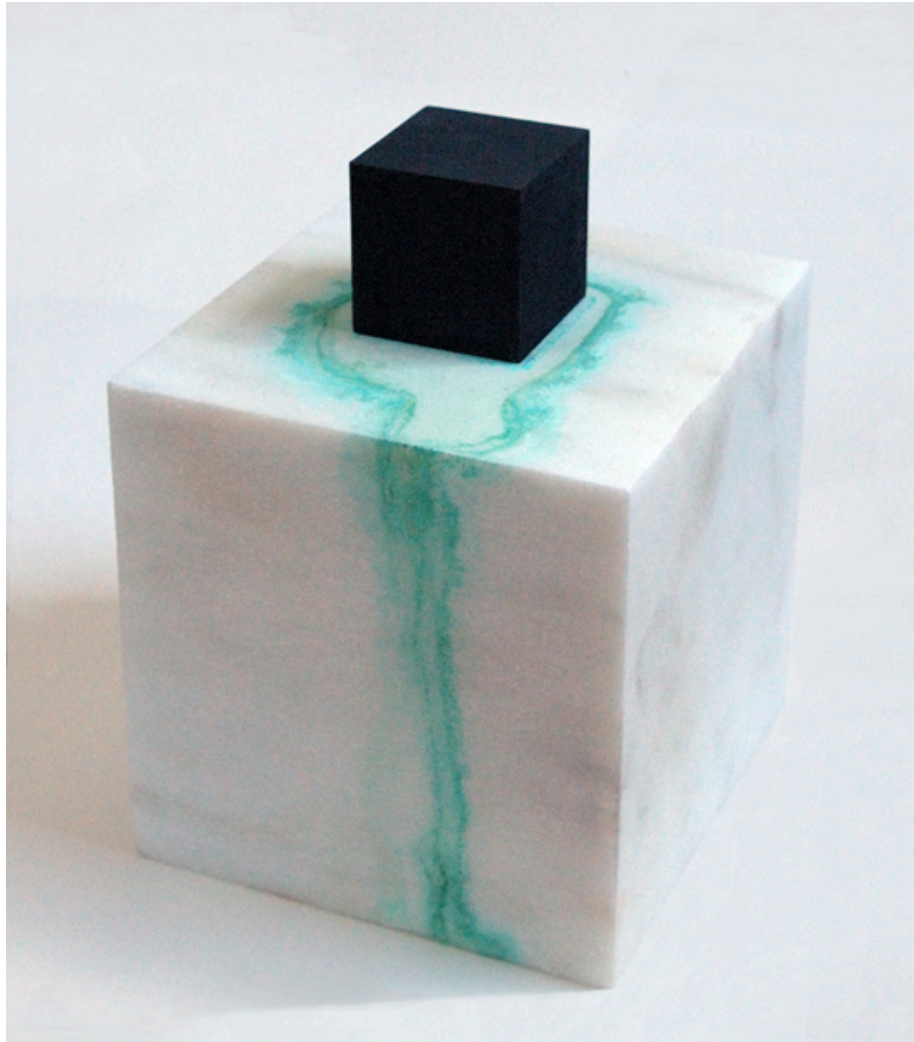
CARL ANDRE
ANGELLIPSE
199 Hay Bale

An A.R.E. Project, Manhattan Psychiatric Center
Wards Island, New York, N.Y.

Photos: Bevan Davies 1,2 Ivy Sky Ruzky 3-9



11. *Without Title*, 1994-2009
Activated 1994; photographed February 2010
Copper
14 x 3 x 1 $\frac{3}{4}$ inches

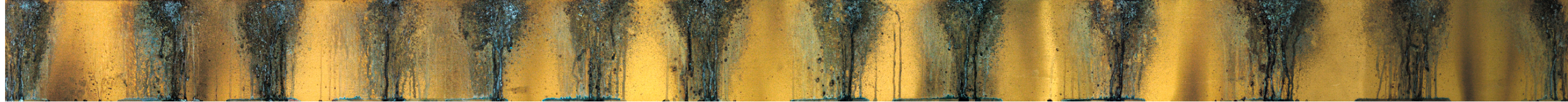


12. *Notation V*, 2000

Activated January 2000; photographed October 2010

Bronze, Vermont marble, ammonium chloride copper sulfate

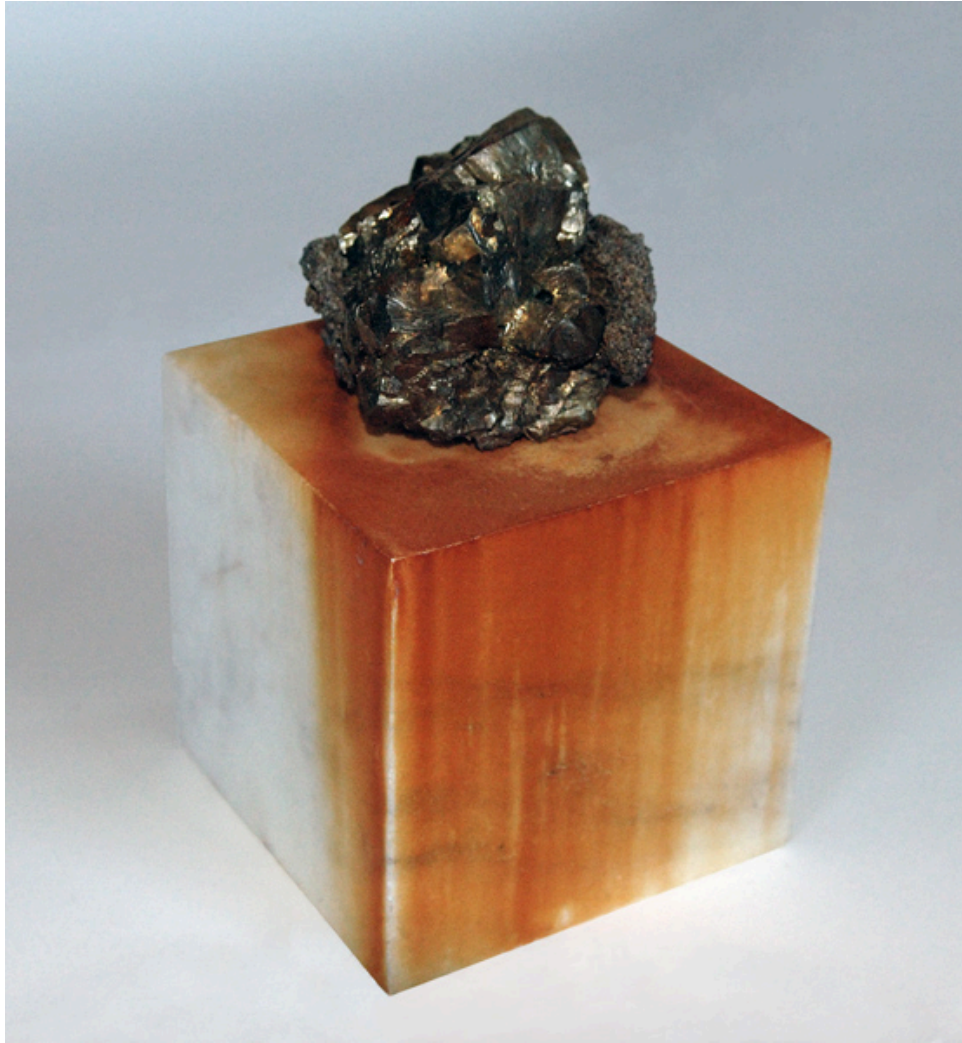
8 x 6 x 6 inches



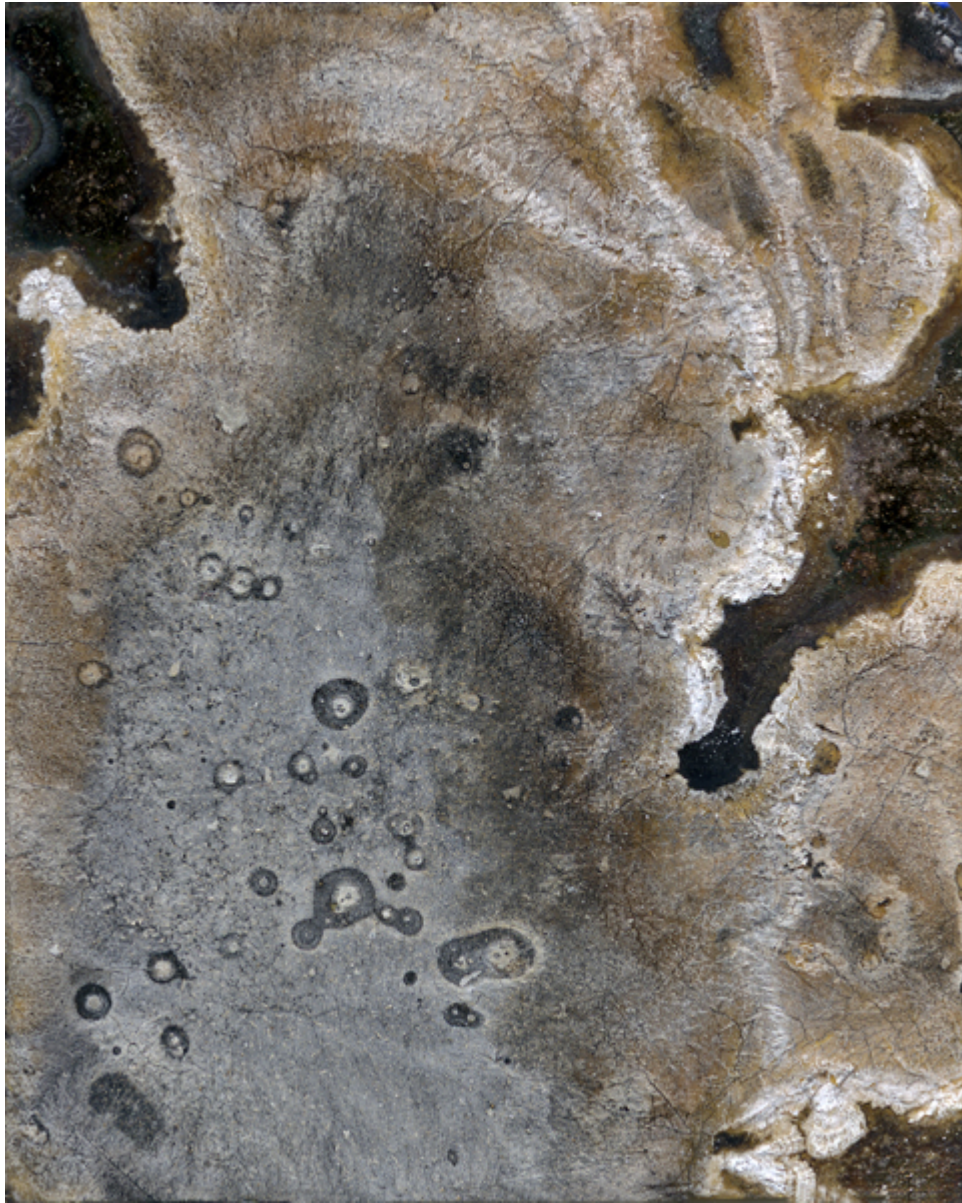
13. *Ikkyu*, 2010-2012
Activated September 2012; photographed 2012
Brass, acetic acid, ammonia
6 ¼ x 96 inches

Attracted by her use of indeterminacy, the practice of using chance and natural forces to act upon her work, Merce Cunningham invited Dove Bradshaw, along with William Anastasi, to become joint Artistic Advisors to his dance company in 1984. The resonances between Bradshaw's work and that of Cunningham's are clear; both made extensive use of chance procedures as part of their creation. Bradshaw's Contingency Series abandons traditional artistic practices and uses materials that react differently depending on environmental conditions, just as Cunningham abandons not only musical forms, but narrative and other conventional elements of dance composition—such as cause and effect, and climax and anticlimax.

Stephen Jones
Christies Spring Catalogue, 2011



16. *Indeterminacy Cube*, 1995
Activated September 2000; photographed September 2012
Vermont marble, pyrite
8 ¼ x 6 x 6 inches



17. *Jupiter's Magnetosphere [Contingency Jet]*, 2007
Activated September 2007; photographed 2008
Silver, liver of sulfur, tape, varnish, beeswax on paper
3 5/8 x 3 inches



18. *Jovian Dust Stream [Contingency Jet]*, 2007
Activated September 2007; photographed 2008
Silver, liver of sulfur, tape, varnish, beeswax on paper
3 5/8 x 3 inches

SOLO EXHIBITIONS

- 2013 Dove Bradshaw, Spacetime, Danese Gallery New York
- 2012 Copper Silver Fool's Gold, Larry Becker Contemporary Art, Philadelphia, PA
- 2011 Dove Bradshaw, Thomas Rehbein Galerie, Cologne
- 2008 Radio Rocks, Larry Becker Contemporary Art, Philadelphia
Time Matters, survey with catalogue, Pierre Menard Gallery, Cambridge, MA
- 2007 Constructions, SPIRIT OF DISCOVERY 2, Facto Foundation for the Arts,
Sciences & Technology-Observatory, Trancoso, Portugal
Contingency, Björn Ressle Gallery, New York
Time & Material, Senzatitolo Associazione Culturale, Rome
Dove Bradshaw 1969-2008, Pierre Menard Gallery, Cambridge, MA
- 2006 The Way, Gallery 360 °, Tokyo
Radio Rocks, permanent installation, Palazzo Durini, Bolognano, Italy
Time and Material, SPIRIT OF DISCOVERY I, Trancoso, Portugal
- 2005 Six Continents, SolwayJones Gallery, Los Angeles
Six Continents and Angles 12 Rotations, Larry Becker Contemporary Art
- 2004 Dove Bradshaw, Nature Change and Indeterminacy, Volume Gallery, New York
- 2003 Dove Bradshaw, Formformlessness 1969-2003, retrospective, curator: Sandra Kraskin,
The Sidney Mishkin Gallery, Baruch College, City University of New York, New
York
Angles, Diferenca Gallery, Lisbon
- 2001 Waterstones, Stark Gallery, New York
Elements, Stalke Galerie, Copenhagen
- 2000 Waterstones, Larry Becker Contemporary Art
- 1999 Negative Ions, Mattress Factory Museum, Pittsburgh
- 1998 Dove Bradshaw 1988-1998, mid-career exhibition, curator: Julie Lazar, Museum of
Contemporary Art, Los Angeles
Irrational Numbers, Sandra Gering Gallery, New York
Irrational Numbers, Linda Kirkland Gallery, New York
- 1997 Dove Bradshaw, Barbara Krakow Gallery, Boston
- 1996 Contingency, Stalke Galerie, Copenhagen
- 1995 Indeterminacy, Pier Center, Orkney, Scotland
- 1990 Plain Air, PS1 Contemporary Art Center, New York
- 1984 WORKS 1969-1984, curator: Joan Blanchfield, Utica College of Syracuse
University, Utica, New York

SELECTED GROUP

- 2012 Cool, Calm, Collected, Danese Gallery, New York
John Cage: A Centennial Celebration (with Friends); artists: Cage, Cunningham,
Rauschenberg, Buckminster Fuller, Graves, Duchamp, Marioni, Johns, Ginsberg,
Paik, Anastasi, Kaprow, Hamilton, Tobey, Bradshaw, Emmett Williams, Watts,
Carl Solway Gallery, Cincinnati

- Unbound—An Exhibition in Three Chapters, curator: Heide Hatry, organized by Dalhousie Art Gallery, Halifax, Nova Scotia
SPACETIME [film], scored to John Cage's *Ryoanji*, live performance at Conservatoire à Rayonnement, Madrid Street Paris
To Be Looked At...Summer Love, Larry Becker Contemporary Art, Philadelphia
Art=Text=Art, the Sally and Werner H. Kramarsky Collection, Zimmerli Museum, Rutgers, New Jersey
- 2011 *William Anastasi, Robert Barry, Bradshaw, Richard Long, Richard Tuttle*, Verein B12, Zurich
International Year of Chemistry, Elemental Matters: Artists Imagine Chemistry, curator: Marjorie Gapp, Chemical Heritage Foundation, Philadelphia
What is Contemporary Art?, curator: Director Sanne Kofoed; The Museum of Contemporary Art, Roskilde, Denmark
Art=Text=Art: Works by Contemporary Artists, Selections from the Sally & Wynn Kramarsky Collection, curators: N. Elizabeth Schlatter and Rachel Nackman, University of Richmond Museum, Richmond, VA and Zimmerli Art Museum Rutgers University New Brunswick, New Jersey
Drawn / Taped / Burned: Abstraction on Paper: From the Werner H. Kramarsky Collection, curator: Ellen Keiter, Katonah Museum of Art, Katonah, New York
Wireless, curator: Elizabeth Lovero, Santa Barbara Contemporary Arts Forum, CA
- 2010 *Intolerance*, curators: Christopher Whittey and Gerald Ross, artists: William Anastasi, Dove Bradshaw, Sam Durant, Francisco de Goya, Philip Guston, Stephen Marc, Rigo 23, Roe Rosen, Karina Skvirsky, Jaune Quick-To-See Smith, Decker and Meyerhoff Galleries, Maryland Institute College of Art, Baltimore
- 2009 *The Third Mind, Americans Contemplate Asia, 1860-1989*, curator: Alexandra Munroe, Solomon R. Guggenheim Museum, New York
ONE More, curator: Bradshaw, artists: Lawrence Anastasi, William Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, LeWitt, Kretschmer, Nonas, Passehl, Cordy Ryman, Robert Ryman, Wagner, Thomas Rehbein Galerie, Cologne
- 2008 *ONE, Six Americans/Six Danes*, curator: Bradshaw, Stalke Up North, Copenhagen
Choosing, curator: Robert Barry, artists: Anastasi, Bradshaw, Downsborough, Kuwayama, Nannucci, Nonas, Williams, Andrée Sfeir-Semler, Hamburg
ONE More, curator: Bradshaw, artists: Lawrence Anastasi, William Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, Kretschmer, LeWitt, Nonas, Passehl, Cordy Ryman, Robert Ryman, Wagner, Esbjerg Museum, Esbjerg, Denmark
- 2007 *ONE*, curator: Bradshaw, artists: Anastasi, Andre, Barry, Bradshaw, Highstein, Hafif, Kretschmer, LeWitt, Nonas, Passehl Wagner, Björn Ressel Gallery, NY
The Missing Peace: Artists Consider the Dalai Lama, curator: Randy Rosenberg, 75 artists; University of California, Los Angeles, Fowler Museum of Cultural History, Loyola University Museum, Chicago, Rubin Museum of Art, New York
- 2005 *Anastasi Bradshaw Cage Cunningham*, University Art Museum, University of Virginia, Charlottesville, VA, traveled to: University Art Gallery, U of California at San Diego, CA
Edge Level Ground, Stefanie Hering Gallery, Berlin
- 2004 *Dove Bradshaw / Ian Schjals*, Stalke Gallery, Roskilde, Denmark

- 2003 *The Invisible Thread: Buddhist Spirit in Contemporary Art*, curators: Robyn Brentano, Olivia Georgia, Roger Lipsey, Lily Wei, Snug Harbor, New York Topoi of Nature, curator: Stephanie Herring, Volckers Gallery, Berlin Frankenstein, curator: Ethan Sklar, Tanya Bonakdar Gallery, New York LeWitt's LeWitts; curator: Sol LeWitt; New Britain Museum of American Art, Connecticut
- 2001 *Charles Carpenter Collection*, Aldrich Museum, Ridgefield, CT
Anastasi Bradshaw Cage, curators: Marianne Bech and Bradshaw, Museum of Contemporary Art, Roskilde, Denmark
Century of Innocence: The White Monochrome, curator: Bo Nilsson; Rooseum Contemporary Art Center, Malmo, Sweden, traveled from Liljevalchs, Konstall, Stockholm, 2000
- 2000 *Hindsight/Foresight*, curator: Lyn Bolen Rushton, Bayly Art Museum, University of Virginia, Charlottesville
Destruction/Creation, curators: Rosa Essman & Adam Boxer, Ubu Gallery, New York
- 1999 Merce Cunningham, *Fifty Years*, curator: Germano Celante, La Fundacio Tapies, Barcelona
Nature/Process, curator: Kathleen Stoughton; University Art Museum, University of California at San Diego
- 1994 *Painting in Transition*, curator: Barry Rosenberg, artists: Helen Aylon, Dove Bradshaw, Jane Laudi, Aldrich Museum, Ridgefield, CT
- 1993 *Rolywholyover Circus*, curators: John Cage and Julie Lazar; Mus. of Contemporary Art, LA, Menil Collection, Houston, Solomon R. Guggenheim Museum, New York, Philadelphia Museum of Art, Mito Tower, Mito, Japan
- 1990 *Work from the Permanent Collection*, curator: Charles Stuckey, The Art Institute of Chicago
- 1991 1990 Drawings from the 80s, Part II, curator: Bernice Rose, Museum of Modern Art, New York
- 1982 *Cage, Anastasi, Bradshaw*, curator: Judith Pizar, The American Center, Paris
- 1985 *Riverstones*, Science Museum, Koran-Sha Company, Tokyo

BOOKS / CATALOGUES solo

Dove Bradshaw 1999-2011, Stalke edition, Copenhagen, 2013

Time Matters, catalogue, Charles Stuckey, Pierre Menard Gallery, Cambridge, MA, 2008

Time & Material, catalogue, Charles Stuckey, Senzatitolo Gallery, Rome, 2007

The Art of Dove Bradshaw, Nature, Change and Indeterminacy, book, Thomas McEvelley; with republication of John Cage & Thomas McEvelley: *A Conversation*, 1992, Mark Batty Publisher, West New York, NJ, 2003

Anastasi Bradshaw Cage, catalogue, interviews by Jacob Lillemose, "we are beginning to get nowhere" with William Anastasi; *Still Conversing with Cage with Dove Bradshaw*; John Cage, Karl Aage Rasmussen, The Museum of Contemporary Art, Roskilde, Denmark, 2001

Dove Bradshaw / Jan Henle, catalogue, introduction: Julie Lazar, Dove Bradshaw, Mark Swed; afterward: Barbara Novak, The Museum of Contemporary Art, Los Angeles, 1998

Dove Bradshaw: Inconsistency, catalogue, quotes by Tao Te Ching, Henry David Thoreau, John Cage, Franz Kafka selected by the artist, Sandra Gering Gallery, New York & Stalke Galerie, Copenhagen, 1998

Dove Bradshaw; Indeterminacy, catalogue, Anne Morgan, Sandra Gering Gallery, New York & Stalke Galerie, Copenhagen, 1997
Dove Bradshaw, Contingency & Indeterminacy [Film], selected quotes about the artist, Stalke Galerie, DK, 1996
Dove Bradshaw, catalogue, Living Metal, Barry Schwabsky, Pier Gallery, Stromness, Orkney, Scotland, 1996
Dove Bradshaw: Works 1969-1993, book, John Cage & Thomas McEvilley: A Conversation, Sandra Gering Gallery, New York, 1993
Anastasi, Bradshaw, Cage, Marioni, Rauschenberg, Tobey, catalogue, curator: Dove Bradshaw, interview: John Cage by Richard Kostelanetz, Sandra Gering Gallery, New York, 1991

BOOKS

Begin Again, A Biography of John Cage, Kenneth Silverman, Alfred A. Knopf, New York, 2010, pp. 276-7, 308, 348, 394, 397, 404
Drawn / Taped / Burned: Abstraction on Paper, Katonah Museum, Katonah, New York for Werner H. Kramarsky Drawing Collection, 2010
The Third Mind, American Artists Contemplate Asia, 1860-1989, curator: Alexandra Munroe, Solomon R. Guggenheim Museum, NY, Guggenheim Museum Publications, NY, pp. 207, 400
560 Broadway, A New York Drawing Collection at Work, 1991-2006, Fifth Floor Foundation, New York & Yale University Press, New Haven, Connecticut, 2008 pp. 48-49, 135, 140
The Missing Peace, Artists & The Dalai Lama, Earth Aware Editions, San Rafael, California, 2006
Arts Sciences and Technology Foundation Observatory, Arte final / final art: ASA Art and Technology, of London, www.asa-art.com/asa.html. Portugal, 2006
The Invisible Thread: Buddhist Spirit in Contemporary Art, "If You Meet a Buddha, Kill The Buddha," Dove Bradshaw, Snug Harbor Cultural Center, editors Jennifer Poole & Sarah Wyatt, 2004, p. 24
Conversing With Cage, Second Edition, Richard Kostelanetz, Routledge, New York & London, 2003, pp. 200-202, 216-217
Art and Artifact, The Museum As Medium, James Putnam, Thames & Hudson, London, 2001, pp. 159, 172
The Century of Innocence, The History of the White Monochrome, Rooseum-Center for Contemporary Art, Malmo, & Liljevalchs Konsthall, Stockholm, 2000, pp. 36, 37
Sculpture In The Age Of Doubt, Thomas McEvilley, "John Cage & Thomas McEvilley: A Conversation," Allworth Press, New York, 1999, penultimate chapter
Merce Cunningham: Fifty Years, David Vaughan, Aperture Foundation, New York, 1997, pp. 226, 227, 228, 231, 232, 236, 243, 257
Odyssey of a Collector: A Memoir by Charles Carpenter, Carnegie Museum, Pittsburgh, 1996, pp. 81, 136-139
New Art On Paper, Philadelphia Museum of Art, Hunt Manufacturing Collection, 1996, pp. 18-19, 84
Rolywholyover A Circus, John Cage, Museum of Contemporary Art, Los Angeles, and Rizzoli, New York, 1993
Gulliver's Travels, Galerie Sophia Ungers, Du Mont Buchverlag, Cologne, Germany, 1992, p. 36
Carnegie International, Carnegie Museum, Rizzoli, Carnegie Museum, 1991, p. 62

Lines of Vision, Drawings by Contemporary Women, Dr. Judy K. Collishan Van Wagner, Hudson Hills Press, New York, 1989, p. 27

Strange Attractors; The Spectacle of Chaos, New Museum Exhibition catalogue, Chicago, 1989

Contacts Communicating Interpersonally, "She knows the Value of a Smile" Dove Bradshaw, Teri Kwal and Michael Gamble, Random House, New York, 1983, p. 116

X, Writings '79-'82, James Joyce, Marcel Duchamp, Erik Satie: An Alphabet, John Cage, Wesleyan University Press, Middletown, Connecticut, pp. 84-85

For The Birds, Sixth Interview, "I feel very close to conceptual art..." John Cage in conversation with Daniel Charles, Marion Boyars Inc., Boston and London, 1982, p. 157

Windows at Tiffany's The Art of Gene Moore, Judith Goldman with commentary by Gene Moore, Harry N. Abrams Inc., New York, 1980, p. 124

The Harvard Advocate, First Issue, Harvard University Press, Cambridge, MA, illustration of Plain Air, 1969 accompanying review of Dialogues with Marcel Duchamp, Pierre Cabanne, Summer, 1972, p. 8

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Jones, Stephen Christies Spring Auction Sale Catalogue 2011, Property from the Cunningham Foundation Sale to Benefit their Legacy Plan," p. 120

Hayden-Guest, Anthony, The Art Newspaper, Issue 220, Jan. 2011, "Features, A Hose by any Other Name, p. 48

Donohoe, Victoria, The Philadelphia Inquirer, Feb. 18, 2011, "Show Features all 118 Elements: Artists Celebrate Chemistry's Gifts," p. 28

Torben, Sangild, Politiken, July 3, 2009, Stalke Up North, "Exhibits Art of Subtle Differences, "(ONE Copenhagen)

Hansen, Andreas, The Art Newspaper, June, 2009, "Full Blown Minimalism," (ONE, Copenhagen)

Drexler, Saskia, ARTForum, 2009, "Cologne: ONE More, Thomas Rehbein Galerie, Cologne, 2009," p. 45

Hess, Barbara, Stadt Revue, Feb. 2009, "Once More Concept Art and Minimal Art in the Rhineland: The Exhibition ONE More at the Thomas Rehbein Galerie, Cologne"

Simpson, Joel, M Magazine, Jan. 2009, "Björn Ressle Winter Salon," (Ressle Gallery, New York)

Castro, Jan Garden, Sculpture Magazine, Apr. 2008, "Dove Bradshaw, Björn Ressle Gallery, New York and The Missing Peace, Artists and the Dalai Lama at the Rubin Museum of Art, New York,"

Johnson, Ken, The New York Times, Jan. 5, 2008, "Hunting a Tribe of Minimalists on the Upper East Side" (ONE)

Johnson, Ken, The New York Times, Jan. 25, 2008, "Last Chance, "ONE: Ten Artists/Ten Materials"

The New Yorker, Galleries Uptown, Jan. 28, 2008, "1: Dedicated to Sol LeWitt"

Knight, Christopher, The Los Angeles Times, Around The Galleries, Oct. 28, 2005, "Fresh, Original Voices in LA: Six Continents"

Frank, Peter, LA Weekly, Pick of the Week, Nov. 11-17, 2005, "Six Continents"

Koploz, Janet, Art In America, May Issue, 2004, "Between Science and Poetry,"

pp. 150-51 (article on retrospective)
 Newhall, Edith, New York, March 26, 2001, "Chelsea Exhibitions: Waterstones by Dove Bradshaw"
 Hornung, Peter Michael, Politiken, Jan. 13, 2001, "Art Without Intentions" (Anastasi Bradshaw Cage)
 Sandbye, Mette, Berlingske Weekendavisen, Jan. 12-18, 2001, "The Music of Chance" (Anastasi Bradshaw Cage)
 Sozanski, Edward J., The Philadelphia Inquirer, Apr. 28, 2001, "Environmental Expressionism" (Six Continents)
 Chattopadhyay, Collette, Sculpture Magazine 1999, "Dove Bradshaw at LA MOCA," pp. 59-61
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 Wright, Peg Churchill, Daily Gazette, Sept. 10, 1998, "Exhibition at Union College brings Science Into Focus"
 Frank, Peter, LA Weekly, 10/1998, "Art Picks of the Week: Dove Bradshaw / Jan Henley, Eileen Cowen
 McDonough, Tom, Art in America, Nov. 1998, "Dove Bradshaw at Sandra Gering and Linda Kirkland," p. 125
 Wilson, William, Los Angeles Times, 8/24/1998, "Probing the Nature of Contemporary Art," p. f 29
 Johnson, Ken, The New York Times, Jun. 9, 1998, "Art Guide: Dove Bradshaw"
 Raynor, Vivian, The New York Times, July 5, 1992, "Memorable Images in an Anthology of Drawings"
 McEvilley, Thomas, Artforum, Apr. 1990, "Plain Air," p. 175
 Bradshaw, Dove, New York Magazine, Feb. 18, 1980, "Sister, Can You Spare a Smile?," p. 17
 New Yorker, 1975, "Goings on About Town: Dove Bradshaw" (Chairs)

RESIDENCIES

2011 Niels Borch Jensen Printmaker, Copenhagen
 2008 Niels Borch Jensen Printmaker, Copenhagen
 2007 Pont-Aven School of Contemporary Art, France, teaching and resident artist
 2005 Niels Borch Jensen Printmaker, Copenhagen
 2003 Palazzo Durini, Bolognano, Italy
 2000-1 Niels Borch Jensen Printmaker, Copenhagen
 Statens Vaerksteder for Kunst and Handvaerark, Gammeldok, Copenhagen, in conjunction with exhibitions: Elements, Stalke Gallery, Copenhagen and Anastasi Bradshaw Cage, Museum of Contemporary Art, Roskilde, Denmark
 2000 The Sirius Art Center, Cobh Ireland, inaugurated: sculpture court with placement of Notation II
 1995 The Pier Arts Center, Orkney, Scotland, accompanying the exhibition Passion, 1993 and Indeterminacy, 1995 situated in the permanent collection in the Pier Sculpture Court

CO-ARTISTIC ADVISOR 1984-2011 with William Anastasi

MERCE CUNNINGHAM DANCE COMPANY designed sets 1984-1991, later selected artists

AWARDS

National Science and Arts Foundation Grant, 2006, *Six Continents*, collection of Antarctic salt
Furthermore Grant, 2002, *Dove Bradshaw, Nature Change and Indeterminacy*
The New York State Council on the Arts Grant 1987, Merce Cunningham Dance, Design and
Lighting
Golden Lion, Prague d'Or, 1986 for Points in Space, Merce Cunningham, Costumes
The Pollock/Krasner Award, 1985, Painting
National Endowments of the Arts, 1975, Sculpture

SELECTED PUBLIC COLLECTIONS

The American College of Greece, Athens
Antonio Dalla Nogare Collection, Bolzano, Italy
Arkansas Art Museum, Little Rock
The Art Institute of Chicago
Birmingham Museum of Art, Alabama
Bowdoin College Museum of Art, Brunswick, ME
The British Museum, London
The Brooklyn Museum of Art, New York
The Carnegie Museum of Art, Pittsburgh
Cedar Rapids Museum of Art, Iowa
Centre Pompidou, Paris
The Contemporary Museum, Honolulu
The Contemporary Museum, Roskilde, Denmark
Esbjerg Museum of Modern Art, Esbjerg, Denmark
Fields Sculpture Park, Gent, New York
Fogg Art Museum, Cambridge, MA
The Getty Center, Malibu, California
Kunstmuseum, Dusseldorf
LeWitt Collection, Chester, Connecticut
The Mattress Factory Museum, Pittsburgh
The Metropolitan Museum of Art, New York
Moderna Museet, Stockholm
Muestra Internat. De Arte Grafico, Bilbao, Spain
The Museum of Contemporary, Los Angeles
The Museum of Fine Art, San Francisco
The Museum of Modern Art, New York
National Gallery of Art, Washington,
Pier Centre, Orkney, Scotland
Mrs. Hyun Sook Lee, Seoul DC
Sirius Art Center, Cobh, Ireland
Sony Capitol Corporation, New York
Syracuse University, Syracuse, New York
State Russian Museum, Marble Palace, St. Petersburg
The Whitney Museum of American Art, NY

PRIVATE COLLECTIONS

Edward Albee, New York
Carl Andre & Melissa Kretschmer, NY
John Cage Merce Cunningham Estate, NY
Jean Christophe Castelli, New York
Renyi Chen, Taiwan
Arturo del Genio, Naples
Lucrezia Durini, Bolognano, Italy
Mr. & Mrs. Leonard Feinstein, New York
Angela Gilchrist, Redding, Pennsylvania
Robert Gordon, New York
Rosalind Jacobs, New York
Carol Janis, New York
Jasper Johns, Sharon, CT & St. Martins
Constance Kaplan, New York
Howard Karshan, New York & London
Susan and Robert Klein, New York
Werner H. Kramarsky, New York
Andrea Krantz & Harvey Sawikin, New York
Sherry and Joel Mallin, New York
Christophe de Menil, New York
Mr. & Mrs. Mordhost, Copenhagen
Mr. & Mrs. Gregory Porges, New York
Sam and Judith Pizar, Paris
Charles Shenk, Columbus, Ohio
Heidi Reavis and Stephen Engel, New York
Barbara Schwartz, New York
Jerry and Emily Spiegle Estate, New York
Michael Straus, Birmingham, Alabama
Charles F. Stuckey, New York
Anders Tornberg Estate, Lund, Sweden
Shu Uemura Estate, Tokyo
Reyn Van Der Lugt, Amsterdam
Merrill Wagner & Robert Ryman, New York
Dexter and Gina Williams, Los Angeles

ACKNOWLEDGEMENTS

Larry Becker and Heidi Nivling of
Larry Becker Contemporary Art
Edith Newhall: text
Design: the artist

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2012

